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## MR. GEORGE RISELEY.

THE subject of our portrait this month is the organist of Bristol Cathedral, to which position he was appointed in 1876, as the successor of Mr. J. D. Corfe. Previously (in 1870) he had been selected as organist at the Colston Hall, one of the finest concert buildings in the kingdom, and perhaps the finest in the West of England. At the Colston Hall, Mr. Riseley inaugurated a series of classical and popular recitals, which had an immense educational value. During this period, he was at the same time perfecting himself in the higher branches of organ-playing, and by everyone who has listened to his masterly rendering of Bach's fugues at the Bristol Cathedral, he is acknowledged as one of the foremost, soundest, and most brilliant players in the profession. In 1876 he started the Monday Popular Concerts, which have won for him a great, but thoroughly deserved, reputation as a conductor. In the last twenty years he has, during his seasons of classical concerts, produced in a magnificent style the works of acknowledged masters of every school; and he has on many occasions given a helping hand to rising composers by presenting their works for the first time in public. Notwithstanding the pecuniary risk he ran in engaging the best London "principals" to supplement his local orchestra, and despite the jealousies and oppositions inseparable from the inner workings of a provincial town, Mr. Riseley gradually, but surely, asserted himself, and the power of the best music. So that at length, on the occasion of a performance of Beethoven's "Choral" Symphony, the Colston Hall itself was not able to accommodate the would-be audience, many of whom were turned away, though upwards of 3,000 people were present.

The Bristol Society of Instrumentalists is a thriving amateur association which meets for orchestral practice under the directorship of Mr. Riseley. The Society's President is the Duke of Saxe-Coburg and Gotha, and its Vice-President is the Duke of Abercorn. On two occasions the Duke of Edinburgh came to Bristol and himself led the first violins. Mr. Riseley is also conductor of the Bristol Choral Society, the second largest choir of mixed voices in England. He will conduct the Triennial Bristol Festival of the current year.

In addition to the work involved in the above-mentioned schemes, and the claims of the Cathedral upon his services as organist and choirmaster, Mr. Riseley has, ever since 1878, been director of the "Bristol Orpheus Glee

Society," a body of male singers which have been raised to a pitch of excellence that is quite beyond praise. In our last number we noticed a recent concert held by the Orpheus Gleemen at Saint James's Hall, London, when the foremost critics were delighted with the power, delicacy, and grasp exhibited by the choir. Late last year the Orpheus Society performed before the Queen at Windsor, shortly after which Mr. Riseley received the following gratifying letter:—

" Windsor Castle, December 12th, 1895.

" Dear Sir,—By command of the Queen, I have the pleasure to forward for your acceptance a *bâton*, to commemorate the recent occasion on which you conducted the performance given by the Orpheus Glee Society from Bristol before Her Majesty at Windsor Castle.

" Believe me, yours faithfully,

" FLEETWOOD J. EDWARDS.

" George Riseley, Esq."

The *bâton* which accompanied the letter is encircled by a gold band bearing the inscription, " Presented to George Riseley, Esquire, by Queen Victoria. Windsor Castle, Dec. 2nd, 1895." Above this is the device V.R.I., surmounted by a crown studded with diamonds and rubies. The wood employed is satinwood. The compliment thus paid to the Society through its conductor was very highly appreciated, and thoroughly deserved. Mr. Riseley is a power for good in Bristol and the West of England generally. He has done an immense amount of valuable work, and he is likely to still further extend the scope of his labours. He is the most modest of men.

## CURRENT NOTES.

DURING the series of sixty Symphony Concerts given at the Winter Gardens, Bournemouth, by Mr. Dan Godfrey (Junior), between October 12th, 1895, and May 7th, 1896, no less than 146 different orchestral works were performed. These included 45 Overtures, 35 Symphonies, 13 Suites, 16 Ballets, 25 Concertos, and 12 "various" pieces. The list of overtures was most exhaustive, ranging from Cherubini (5) and Beethoven (8) to Humperdinck, Lalo, Sullivan, and Mackenzie. The tale of symphonies embraced all Beethoven's, four by Niels Gade, and three by Schumann. Among the Suites we notice (in addition to Grieg's two arrangements of his *Peer Gynt* music,

Edward German's "Gypsy" Suite, and other modern compositions of this class) a "Spanish" Suite by Mr. T. A. Burton, which shows that the conductor was willing to give a hearing to less widely known musicians. The Ballets ranged from Cherubini to Widor, and among the Concertos were one for four violins by Maurer, and one for flute by H. Hermann. The miscellaneous items were selected with corresponding intelligence and an eye to novelty and musical interest, and it goes without saying that to successfully carry out such a scheme as we have outlined involved the greatest care and studious concentration on the part of both band and conductor. The concerts were largely attended, the average number of those present at each performance being about 600.

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*The Magazine of Music*, which is always, if at times unconsciously, amusing, propounds in her May number the following stirring conundrum: "What has the signing of a portrait to do with an interview?" If we had to guess the answer, we should be inclined to reply offhand: Absolutely nothing. That is why we published last month a signed portrait of Sir Arthur Sullivan, together with some biographical notes, instead of that typically American vulgarity an "interview."

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ON May 16th Lady Hallé was presented, at Marlborough House, with a very substantial testimonial which took the form of an "Italian Estate" together with £500 and an address, which last was enclosed in an ivory and silver casket. Among the subscribers to the fund were the Prince and Princess of Wales, The Queen and King of Denmark, the King and Queen of Sweden, the Duke of York, the Duke of Abercorn, the Landgrave of Hesse, the Duke of Westminster, Lord Kintore, Lord Suffield, and Mr. Alfred de Rothschild. The major portion of the money received was devoted to the purchase of a villa at Asolo, near Venice, which it appears Lady Hallé had long desired. Let us hope that now that her wish has been gratified she will feel easier. But while we regard Lady Hallé with all the respect due to her as a violinist, we cannot but think that she ought not to be in need of such a testimonial, and that the money could have been far more properly laid out in relieving real distress among Lady Hallé's humbler colleagues. Crowned Heads, Princes and Dukes—carrying behind them the inevitable long tail of snobs who love even such association with Lords as a newspaper mention can afford—eagerly put down their money for one who did not much want it. She has a violin and she can play it. It is melancholy to reflect that a less fashionable if equally efficient instrumentalist might stand an excellent chance of starving in the gutter before he obtained relief from any but the relieving officer.

MISS CLOTILDE KLEEGER's pianoforte recital at St. James's Hall on May 15th deserved a larger audience than it secured. The programme (a very miscellaneous one) was intelligently selected, and displayed the soloist in almost every variety of good music, Bach, Beethoven, Schumann, Chopin, Weber, Rubinstein, Raff, Gabriel Faure, Brahms, and Godard were all represented, and the pianist distinguished herself in each and every item. Weber's extremely difficult Sonata in A major (Op. 39) is not very often heard in public, and here Miss Kleeberg shone, especially in the "Capricious Minuet." Godard's show piece "En Courant" she played with consummate dexterity and fire, and the "Nocturne" in A flat, by Gabriel Faure, inspired us to instantly order it for home consumption.

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THE engagement of the Monte Carlo Orchestra at the Imperial Institute has proved an undoubted attraction, and the reputation of the conductor, M. Léon Jehin, was alone a guarantee of some measure of success. M. Jehin is, however, more widely associated with operatic than with concert work, and much of the delicacy of his unquestionably fine band is thrown away in the open air. Still, the management is to be congratulated on having secured a feature that could be advertised to the public at large with any degree of confidence in its drawing powers: for hitherto the Institution, which few people desired to see planted in the suburbs, and nobody wanted anyhow, threatened to degenerate into a lounge for a handful of S. Kensingtonians.

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MENDELSSOHN'S fine Oratorio, *St. Paul*, was given at the Parish Church of St. Mary, Newington, on the 7th of May, under the direction of Dr. Jacob Bradford, with a chorus of over one hundred voices. The solos were rendered by Master Frederick Beament, and Messrs. Percy J. Bradford, Sadleur Brown, and A. G. Cunningham. Mr. W. Rayment Kirby, Mus.B., presided at the organ and Mr. Percy J. Bradford at the grand pianoforte. The blending of these two instruments reproduced the beautiful accompaniments in more than satisfactory style, and an excellent performance was the result.

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FREDERIC NICHOLLS CROUCH, whose death was recently announced at Baltimore, was born in London in 1808, and is known far and near as the composer of "Kathleen Mavourneen." This he wrote on the banks of the Tamar, and sang for the first time at Plymouth. As may be supposed, the song was largely pirated in the States. It, with other of his songs (says Mr. Crouch himself) "has been published by thirty different music stores in America. But not one of these brain stealers has had sufficient principle to bestow a single dime on the composer." We should smile! Of course not.



Mr. Crouch entered as student at the Royal Academy of Music, then just established, and the celebrated Dr. Crotch was one of his masters. He afterwards was musical critic on the *Metropolitan Magazine*, edited by Captain Marryat.

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THE first Richter Concert, of a regrettably short series of three, took place on May 18th, when St. James's Hall was very largely attended. A novelty was presented in the shape of the prelude and *entr'acte* to the third act, from Goldmark's opera *Das Heimchen am Herd* ("The Cricket on the Hearth"). This opera, of which the librettist is, we understand, but faintly indebted to Dickens except so far as the title is concerned, has achieved considerable success in Vienna, where it was produced on March 21st. The excerpts selected by Herr Richter were sparkling and delightful enough to make one long to hear the entire opera, and there seems no reason why Sir Augustus Harris should not present it, say, in an autumn season at Drury Lane, when it may perhaps prove as popular as *Hansel und Gretel*. The concert opened with the magnificent overture to *Die Meistersinger*—in our opinion the greatest orchestral work ever penned by human being—and it was played as only a body of musicians under the direction of Richter could play it. Tschaikowski's fifth symphony (in E minor), to which we shall refer again after another hearing, and the growingly familiar prelude to *Parsifal*, were the other chief items in the programme. Herr Richter's Bayreuth engagement precludes his remaining long with us this summer. But his concerts are so fine, and their artistic value so pronounced, that every English amateur will unite in saying with us: *Auf wiedersehen!*

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THE third violin recital given on May 18th at St. James's Hall by Herr Willy Burmester—whose portrait, by the way, will grace the pages of next month's LUTE—was a distinct surprise to those who, like ourselves, had received "advance" programmes. For, out of the ten pieces announced to be performed, only two were actually played, the proceedings having undergone a most radical "transmogrification." We regretted that two *Caprices* by Paganini, in whose music Herr Burmester excels, should have been wiped out, and we had also looked forward to hearing Mr. Ernest Hutcheson in Liszt's little-known "Etude de Concert" in F minor for pianoforte. The two items in the original scheme that were eventually adhered to, were the "Rondo Capriccioso" (Saint-Saëns) for violin, and the arrangement for solo piano by Mr. Hutcheson of Wagner's "Walkürenritt." The last-named transcription proved to be a masterpiece in its way. Its complexities were extraordinarily well and most cleverly adapted to the piano; and Mr. Hutcheson shone in this number not only as a

brilliant executant, but also as a most ingenious writer for his instrument. Towards the end of the "Sonata in E" (which we should now-a-days describe as a "suite") by Bach, for violin unaccompanied, Herr Burmester had the misfortune to break a string. His playing throughout the afternoon was superb, and his marvellous tone in the lower, and his perfect neatness in the upper registers, exercised their customary effect upon those among the audience who were capable of discriminating between a crotchet and a bull's foot. Mr. Ernest Hutcheson contributed, in addition to his admirable pianoforte version of the "Walkürenritt" and Liszt's "Rhapsody" (No. XIV.), two pieces of his own composition, to wit, an "Etude" and an "Impromptu." The "Etude" was evidently very difficult, and would probably be impossible to most pianists. Still it was an "Etude" if with a vengeance, and full of ingenious pianoforte work and considerable musicianship. Of the "Impromptu," on the other hand, we can only say that, had it involved years of study, those years were, if not thrown away, at least not well employed. Like too many fugitive pieces (*vide* the works of the lamented Abbé Liszt, *passim*) this impromptu is calculated to give more pleasure to the composer than to the public.

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ON May 20th a "dress rehearsal" of the combined bands engaged by the London County Council for the season of 1896 was given under the direction of Mr. Warwick Williams, at the Queen's Hall. The "Fackletanz," by Mr. J. C. Elliott, who conducted his own composition, proved to be a clever and spirited work. Mr. Edward Jones conducted his own *Entr'acte* from "The Sign of the Cross," and met with a great and deserved reception. His music is charming. There were several vocal numbers in which the accompaniment by the wind band was beautifully modulated.

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ON Tuesday, May 19th, the Bach choir gave a concert in the Queen's Hall, when a somewhat brief programme was confined to the three following items: *Stabat Mater* by Emanuele d'Astorga, Bach's *Concerto* in D minor, for piano and orchestra, and Dr. Hubert Parry's *Cantata* "The Lotus Eaters," written for the Cambridge University Musical Society, and first performed in public when the Duke of Devonshire became Chancellor of that University. Dr. Parry has set Tennyson's lines with surprising grace and propriety. The work might, one would have thought, have been long ago made familiar to London concert-goers. Mr. Forbes Robertson recited with becoming dignity the portion of the poem which precedes the Choric Song, and the composer conducted. In Bach's *Concerto*, Miss Fanny Davies delivered the solo part, and acquitted herself with high distinction. In the *Stabat*



*Mater*, Miss Agnes Nicholls, Miss Kirkby Lunn, Mr. Thomas, and Mr. Emyln Davies, were engaged as solo vocalists. That these artists gave an excellent account of their music it is hardly necessary to state. D'Astorga's *Stabat Mater* was performed at Oxford in 1713, at Cambridge in 1877, and twice, before May 19th, 1896, in London. The composer was born at Palermo in 1681, and died in 1736. His Latin Hymn thus possesses an interest for the antiquarian rather than for the amateur of to-day, to whom it may excusably appear as a kind of inferior Handelism. The concert took place at 4.45, an hour for which there is something to be said, inasmuch as music with brain-engaging power at that time might prove a valuable appetizer for dinner.

THE Philharmonic Concert on Thursday, May 20th, was not—like too many of its predecessors—of inordinate length. Mr. Eugen D'Albert who, whatever else he may be, is certainly a very fine pianist, was encored after his performance of Beethoven's piano *Concerto* in G (No. 4), of which he gave an almost faultless rendering in every sense. In response to his generally approved "recall" he played another excerpt from Beethoven with rare charm and finish. Mr. Edward German's delightful *Suite*, written for last year's Leeds Festival, was a welcome number very ably and most successfully conducted by Sir A. C. Mackenzie. The concert opened with Brahms' Symphony in F (No. 3), which was first produced in England by Dr. Richter in 1884, and terminated with Weber's buoyant overture to *Euryanthe*. Madame Amy Sherwin distinguished herself as vocalist in airs by Gounod and Massenet.

MADAME SCHUMANN, who has just passed away, was born on September 13th, 1819. She was the daughter of Friedrich Wieck, an able pianoforte player and tutor, and the talented young lady commenced her public career at the early age of nine. In the year 1840, she married the great Schumann, and to the last she was ever most happy when interpreting her husband's works. Horrible stories are told of the opposition which she met with in England, and the late Mr. James Davison, who was not only musical critic of *The Times*, but also the husband of Madame Arabella Goddard—a pianist who at one time enjoyed some vogue in this country—has been accused of unenviable intrigues and even crooked courses in order to keep Madame Schumann in the background. We are old enough and ugly enough (for that matter) to remember Mr. James Davison, and we are confident that that courtly gentleman could never have done anything so clumsy as his detractors suggest. In 1878, Madame Schumann became the leading professor of pianoforte playing at the Frankfurt Conservatorium, Miss Fanny Davies and

Mr. Leonard Borwick are her pupils. The lamented pianist has composed a considerable amount of chamber music, and her *cadenzas* to two of Beethoven's piano Sonatas are likely to survive her other works. Madame Schumann died on Wednesday, May 20th, at Frankfort.

A LARGE and fashionable audience well-filled Covent Garden Theatre on the opening night of the opera season, May 11th, and gave a hearty welcome to Madame Emma Eames and M. Jean de Reszke, who took the parts of the heroine and hero in Gounod's beautiful opera *Romeo et Juliette*. Both these artists were in good voice and met with repeated applause, but the fashion of according encores has been very wisely allowed to pass into abeyance, though Madame Eames might certainly have been excused had she accepted the invitation in respect of the song "Dans ce rêve qui m'envivre" in the 5th scene of Act I. The lovely opening prelude to the fourth Act, the scene of which is laid in Juliette's chamber, was incomparably sweet as ever. M. Plançon as the Friar, and Mlle. Bauermeister as Gertrude the Nurse, filled their rôles with success, and Mlle. Hudleston met with applause for her Stephano, the Page. Signor Mancinelli presided over the orchestra, which did its duty very fairly well.

ON the 12th, the bill was filled by *Cavalleria Rusticana* and the English version of *Hansel and Gretel*. We must own to being somewhat satiated with Mascagni's opera, and our view was, we fancy, shared by the larger portion of the audience. Miss Marguerite Macintyre dealt effectively with the part of Santuzza, though we were disappointed at the almost complete obliteration of her own face, which she had thought fit to make. With Mademoiselles Brazzi and Bauermeister, and Signors De Lucia and Ancona, a very good cast was completed. Humperdinck's deservedly popular opera was very acceptable to the house, giving us Miss Jessie Hudleston as the Gretel, and Miss Marie Elba as the Hansel. No two better exponents of the parts can well be imagined. There is something almost magnetic in the childish vivacity and glee of Miss Hudleston, and the brightness with which she played and sang was ably seconded by Miss Elba. A really clever character-sketch of the broom-maker was afforded by Mr. David Bispham. The whole opera went with much smoothness and a large measure of success. It will, we imagine, figure in the bills with some frequency during the season.

WE seemed to have gone back to another era when, on the 13th, we met to hear Donizetti's *La Favorita*. Here we were introduced to Madame Mantelli, who came with a great reputation from New York, and Signor

Cremonini, who had met with success in the autumn season of 1892. We were on this occasion rather disappointed in our expectation. Madame Mantelli has a contralto, or rather we should say, mezzo-soprano voice of some power, but a lack of smoothness was noticeable throughout the performance, though a great improvement was apparent in the last act. Signor Cremonini has a sweet, though none too powerful voice; his pleasant personality ensured him a fair measure of success as Fernando, the priest and courtier. Signor Bevignani held the baton, and the orchestra gave a very smooth performance.

*Philémon et Baucis* was the first item on the 14th with Miss Marie Engle as a very agreeable Baucis, M. Bonnard as Philémon, M. Castelmarty as a comic Vulcan, and M. Plançon as Jupiter. *Pagliacci*, which followed, introduced us to Miss Marguerite Reid, a young lady of considerable personal charm, with a voice which, though somewhat small, is wondrous sweet. We anticipate for her a successful career. As the naughty Nedda (with whom, nevertheless, we are constrained to sympathize) she certainly met with approval. She was well supported by the Tonio of Signor Ancona and the very finished Canio of Signor De Lucia. This is another opera which may be expected to be repeated with some frequency.

FOR the third time in the opening week we were treated to an opera by Gounod, to wit, *Faust*, on the 15th, which shows how closely Sir Augustus Harris can gauge the popular estimation in which this eminent composer is held. But on this occasion a disappointment was in store, as M. Jean de Reszke and his brother, who had been announced to fill the parts of Faust and Mephistopheles respectively, were absent; the former on account of a slight accident, said to have occurred, we know not with how much truth, through the all-prevailing bicycle craze. M. Bonnard undertook the part of Faust; but we fear many refused to be comforted.

WAGNER'S exquisite opera *Lohengrin* (in Italian) brought the first week to a fitting close on the 16th; and that very old favourite, Madame Albani, appeared, for the first time this season, as Elsa. That the many years which she has been before the public have to some extent weighted Madame Albani is only to be expected, but what wonderful sweetness there is in her voice was clearly in evidence in her balcony song in Act II., scene II. We listened to this with much delight. A notable success was gained by Madame Mantelli as Ortruda; we do not think the part could have been better filled, her singing was very good, and her acting and mien perfection, and we are very pleased to offer our most sincere congratulations for her able conception of the character.

M. Plançon was a splendid King, and bore himself as such.

MADAME FORTESCUE, the favourite pupil of the late Chevalier Carl Oberthür has taken up her residence in Town. At the conclusion of the last Wagner Festival Concert the Conductor, Herr Felix Mottl, specially congratulated her on her orchestral playing.

DURING their next season the Queen's Hall Choral Society purpose reviving the oratorio *Samson et Dalila*, by Saint-Saëns, which was performed a few years ago at a Covent Garden Concert.

HERR FELIX MOTTL will return from the continent in time to conduct the last Wagner Concert at the Queen's Hall on June 11th. On June 9th, Mlle. Syumowska will give her first concert at St. James's Hall, assisted by the distinguished violoncellist, M. Adamowski. At the first South Wales Musical Festival held to-day and to-morrow in the Exhibition Hall, Cardiff, Mr. Manns conducts a band numbering 100 performers, and a chorus of 1,000 voices, culled from local societies.

MR. HENRY HERSEE, who died on May 22nd after a long illness, was a well-known figure in the musical world. He was critic of several newspapers, including latterly: *The Globe*, *The Observer*, and *The Sporting and Dramatic News*. He did excellent work in the adaptation of foreign libretti, and wrote the original "book" for Mr. Cowen's opera, *Pauline*, played twenty years ago by the Carl Rosa Company at the Lyceum. Madame Rose Hersee, the accomplished vocalist and *prima donna*, is his daughter. Mr. Hersee was a charming companion and a kind friend. He was, like many men of ability, particularly modest in his estimation of his own powers.

## A MATINÉE MUSICALE.

(Concluded.)

### II.

As Mr. and Mrs. Honeybee at last took up their positions, a throaty tenor, in a tightly-buttoned frock-coat and a very stiff collar, was throwing his soul into a penultimate high G; and when, after a pause upon it of indecent length (during which the pianist, who evidently knew his business, took out *The Globe* and mastered the contents of the column headed "By the Way"), he finally landed upon the key-note, the applause in the room temporarily overtopped the shouted conversation outside. The singer mopped his brow, ran his finger round the inside of his collar to ease its pressure upon his Eve's-apple, coughed a church-yard cough, and bowed as one who would say to the

audience: "If only for such crude appreciation as yours I am willing to discount the few remaining months I have to live." Then he rapidly declined an encore and went into a galloping consumption of the sherry and sandwiches in the artists' room.

The buzz of conversation now became general, as Honeybee remarked to his wife; and he added by way of a joke, "Now we're *buzzy*!"

Georgina laughed hysterically, and begged him to take the leg of his chair off her dress. An elderly colonel sitting near, with a blue face, a red nose, and piebald hair, seemed to think he might speak to anybody without previous introduction; so he dug Georgina in the waistband, and said:

"I don't like these cane-bottomed chairs; I am not able to sit in 'em long." Then he repeated "Cane, able—able, cane," about fifty-three times, until Mrs. Honeybee saw the joke in self-defence, and said: "Oh yes, very good indeed."

Just then her husband whispered: "Who is that Can-able talking to you? Don't you see, Georgina, Cane-able—Cannibal. Ha, ha! Ho, ho!"

But his mirth was interrupted by the inauguration of the second part, and angry-looking people from all sides of the room said "Hush!" with a look on their faces that would have lent additional force to a far stronger expression.

Now a very diminutive man came forward and sang the "Yeoman's Wedding Song," descriptive of how he rode out on his wedding morn, to the accompaniment of some church bells, which had the originality to remark: "Ding-dong." Though small in stature, the vocalist possessed an extraordinarily powerful "organ," and he contrived to make the windows rattle. When he had finished, several ladies got up to go; but the people who stayed evidently enjoyed that class of music, and rapturously "re-called" the warbler, who obliged again with a sea-song, in which the expression "Yo-ho!" recurred exactly thirty-seven times by the stop watch.

The next performer was of the female persuasion. She had very large teeth, and gave a little thing by Tosti, which sounded like: "Teach me to prey." She did not look as though she required much instruction in the predatory art, and before she left the platform many gentlemen had left the room.

Honeybee was in excellent spirits all the time, and talked so much and so loudly that Georgina felt quite ashamed of him. He was, however, kept in countenance by the blue-faced Colonel, who always laughed boisterously at any jokes at the expense of the artists, though whenever he, the Colonel, could get a word in edgeways it was painfully apparent to Georgina that he was not only a friend of the house, but had also had everything to do with the engagement of the performers. I think the

gallant Colonel must have been a little deaf, or he would hardly have been so much amused as he was when Honeybee said with conviction:

"I remember that last Johnny being sentenced for Dog-stealing. It seems only the other day, but he must have been out some time to judge by the length of his hair."

And so with many a quip the concert sped harmlessly by. Lady Boreall's second daughter had found a partner on the stairs, a subaltern in the King's Own Outsiders (The Bounding Regiment) and so conducive was the hour and the occasion, that he then and there proposed. He was also accepted. When the music was all over there was a general rush downstairs to the dining-room, in which a long table loaded with refreshments was laid out. Here the din of voices was simply appalling. People dived in and out among one another, seizing plates and cups and glasses. Snatches of conversation volleyed from mouths full of cake, bread and butter, strawberries, and coffee fell upon the tortured ear. Every one spoke at once, as if to make sure that their tongues had not been paralysed by the partial restraint put upon them during the concert. All, before leaving, said good-bye to Lady Boreall and thanked her for "such a charming afternoon." To about 40 per cent. of guests the hostess replied: "So good of you to come."

To the remaining sixty per cent. she merely said: "I'm so glad you liked the music."

This last sentence was pronounced with varying degrees of patronising urbanity, according to the social standing (in *her* opinion) of the individuals addressed. But it was never used to those whom Lady Boreall was really glad or proud—which came to the same thing—to have seen at her party. So when the Honeybee's took their departure she shook hands with Georgina, and in response to a civil compliment on the success of the concert, observed:

"I'm so glad you liked the music."

But when the man, Honeybee, shuffled out behind his wife, Lady Boreall being a little afraid of him and thinking also that it was worth while to conciliate the good graces of a pretty and attractive woman's husband, put him in the first class, so to speak, and cooed like any sucking dove, as she squeezed his dogskin glove:

"So good of you to come!"

And, when you come to think of it, it was.

PERCY REEVE.

#### DOINGS IN THE PROVINCES, &c.

\*.\* Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

THE NOTTINGHAM BRANCH OF HARROW MUSIC SCHOOL.—This gave an afternoon concert on April 15th, which was attended by



a large and appreciative audience. The programme consisted of instrumental and vocal solos by Bach, Beethoven, Schumann, Schubert, Chopin, and others; two German songs "Am Fierabend" and "Wohin," by Schubert. Maud Valerie White's delightful "The Sea hath its Pearls," and two short songs by Franz were received with much applause. Svendsen's *Romanze*, *Aria* (Tartini), and *Mazurka* (Wieniawski), formed the string portion of the programme. The piano solos, Beethoven's "Moonlight" Sonata, a Ballade (Chopin), Prelude and Fugue (Bird), and a selection from Schumann's *Carnaval* were in each case well rendered and showed artistic taste and powers of interpretation on the part of the performers. Other concerts and recitals are to be given during the summer term.

NEWCASTLE-ON-TYNE. — During the past month musical matters have been very quiet. Mr. M. Samuel S. Wiggins, A.R.A.M., gave a piano recital in the new Central Masonic Hall, and met with a cordial reception. Mr. Wiggins was assisted by Miss Laura Davidson (contralto), Mr. J. H. Beers (violinist), and Miss Ethel Page, pupil of the concert-giver.

On Monday, the 18th May, the ever-welcome Carl Rosa Opera Company commenced a short season at the Tyne Theatre, with a very fine performance of *Tannhäuser*. Miss Ella Russell, notwithstanding the inconvenience arising from her late unfortunate accident, appeared and sang divinely in her rôle of Elizabeth. Miss Lily Heenan, a local lady, and a great favourite here, took the part of Venus. The performance of the overture was magnificent, and aroused unbounded enthusiasm. Mr. Hedmont as *Tannhäuser* was most successful.

NOTTING HILL. — A successful concert was given at the Addison Hall on the 15th May by Miss Clara Maisey, Medallist R.A.M. The programme opened with a Pianoforte Solo, brilliantly played by Miss M. Godfrey, A.R.A.M. This was followed by a song, "Smile on Thee," tastefully sung by Dr. Clements Hailes. A duet for Harp and Piano, by Madame Fortescue and Mr. A. W. Briggs, elicited great applause and recall of the performers. Miss Clara Maisey, who possesses a beautiful contralto voice, well under control, then gave "Ave Maria," F. Milton, with Harp accompaniment, her refined vocalization ensuring a hearty encore. Madame Fortescue gave as her Harp Solo "Au Printemps," which she played with brilliant effect, and obligingly gave "Home, Sweet Home" as an encore. Miss Kennerson sang a quaint plantation song with much acceptance, and the programme was varied by a recitation by Mr. J. H. Berwick. The concert concluded with a musical sketch, "A Dress Rehearsal," by Louis Diehl; amongst the musical numbers those given by the Misses Davies, Engholme, and Bluett, were especially successful. Miss Maisey conducted

the work, and is to be congratulated on the success that attended her efforts. The programme was repeated on the following evening.

## ANSWERS TO CORRESPONDENTS.

ENQUIRER. — Your version is incorrect. The subject of the debate at the Branch of the Y.M.C.A. you mention was: "Can a young man play in a Brass Band and be a Christian?" It was decided that the two were not necessarily incompatible, though if his instrument were the trombone and he practised regularly at home, it would be difficult for his neighbours to be Christians.

INDIGNANT. — If an *employé* at one of Messrs. W. H. Smith & Co.'s bookstalls was really so rude as you say, your proper course was to write a complaint to the head office in the Strand. You will always receive the utmost courtesy from the partners in the firm, who thoroughly appreciate the importance of THE LUTE. Anyhow, it was not clever on your part to drag the name of this publication into a public brawl. We cannot pay your fine for the assault. On the contrary, we consider that you owe the stall-keeper a cigar.

LILY. — "The light of the lily burns close to the mould." These words occur in Sir Arthur Sullivan's lovely song "My Dearest Heart," but the name of the author is not given on the title-page.

ERNEST. — If publishers will not take your songs at present, they will hardly change their tactics even if you *did* become a Freemason. Because a publisher is a Freemason he is not necessarily a fool.

COMMON SENSE. — "Drink to me only with thine eyes" is merely a poetic flight of delicate fancy. As you very practically observe, "not even women could really drink with their eyes." But the eyes of certain people look as if they not only could, but had actually done so.

RATHER NAUGHTY. — We are quite ashamed of you. Surely, if there is one subject more sacred than another in the Musical Profession, it is the precise age of female vocalists. We shall certainly *not* publish your list, however "carefully compiled," giving "dates of birth of our prominent songstresses." You should remember, as a man, that the ladies you mention have generally a nephew or a grandson to stand up for them.

NEWCASTLE-ON-TYNE. — The attention of our esteemed correspondent at Newcastle-on-Tyne is earnestly directed to the note at head of "Doings in the Provinces." The editor, the master printer, and the proprietor of THE LUTE in conclave, can only roughly guess from the MS. the surname of the local Miss Lily who played Venus in *Tannhäuser*.

## A QUINTET.

When skilful players hold the feathering bow  
 Whose various tones a varied feast afford,  
 While, sometimes resonant and sometimes low,  
 We hear the breathing of the harpsichord;  
 Then, time counts nothing: and the joy we know  
 Transfigures earth and draws us heavenward.  
 O great composers! You whose life on earth  
 Was but a little span, but who have left  
 Such sweetest monuments of lasting worth,  
 That, had Apollo of the old days cleft  
 The clouds to give some darling music birth,  
 He had not sung nor played with skill more deft.  
 How must we praise you for your glorious songs,  
 And noble thoughts in gorgeous music clad;  
 How must we sympathise with those whom wrongs  
 And miseries nigh overwhelmed had!  
 To them the highest meed of praise belongs  
 Who, suffering themselves, made others glad.  
 And you musicians! to whose lot it falls  
 To trace the story with your instruments,  
 And to sing low when curious marshfowl calls  
 And to praise loudly when the theme presents  
 The glory of full summer-time—All this entrals,  
 And, haply, overmuch applause prevents.

## ACROSTIC PRIZE.

Competitors are invited to send in solutions marked "Acroscopic" on the envelope, and addressed to the Editor of THE LUTE to reach 44, Great Marlborough Street, not later than the first post on the 20th of the month in which each acroscopic appears. At the end of the year a prize will be given to such solver as has successfully guessed the greatest number of acrostics, and in the event of a "tie" either the prize will be divided, or these "tying" will be invited to guess off their "ties" in special acrostics at the discretion of the Editor. Every competitor should employ an assumed name, and only divulge his (or her) real one on learning that he (or she) has gained the prize. The assumed names of the successful solvers will be published monthly.

## DOUBLE ACROSTIC FOR MAY.

A musical and faithful husband's name:  
 His instrument is ours; we play the same.

1. This is the opening; no doubt,  
To reach the goal you must set out.
2. This, children, you should never be  
Or you'll be apt to tumble. See?
3. Throughout the "States" a standing dish  
By Bakers made, 'gainst Printers' wish.
4. A town and thing with ships connected  
And always with a nut expected.
5. What a quaint bird! How heavy too!  
Its egg's a meal for me and you!
6. A cord is twisted up in vain  
If you can twist it back again.
7. Soft word conveying tender gist  
To all save grim misogynist.

## SOLUTION.

1. Outset  
 2. Rough  
 3. Pie  
 4. Hull  
 5. Emu  
 6. Untwist  
 7. Shave

Notes.—2. Children are continually enjoined not to be "rough." The printing of the word "tumble" in italics was designed to suggest "rough and tumble." 3. "Pie" is an American household dish. "Pie" is also a term given by printers to the accidental confusion of a "forme" of type already set up. 4. "Hull," referring to the town, the hull of a ship, and the hull (or shell) of a nut. 7. The female sex is supposed to appeal in some measure of tenderness to all but women-haters.

Correct answers have been received from: "Barnaby B.," "Marigold," "Tommy Atkins," "Little Blue-Eye," "Parrot," "Kruger," "Slump," "Dr. Jim," "Kismet," "Ferret," "Have-a-dash," and "Saucy."

## DOUBLE ACROSTIC FOR JUNE.

O come into the "Garden," dear,  
 And lovely music you shall hear.

1. Abroad all admiration's fit;  
At home, I'll not "remember" it.
2. Birds and "the Spirits" strike on wood;  
But half a "pinch" is just as good.
3. "Monkeys their masters copy"; but  
It's all in vain they pose and strut.
4. Comparatively, Mars is this,  
Close but not miserly, I wis.
5. Smother your heroines, I say!  
Women are changed since Shakespeare's day.

## TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the issue of the month current.





"LUTE." No 162.

INSCRIBED TO THE Also published separately PRICE 3d  
REV<sup>d</sup> HEDLEY VICARS.

# "SING YE TO THE LORD"

## Harvest Anthem

Exodus XV. 2-21.

Psalms CXLV. 16. LXV. 12. CIV. 13-14.

ARTHUR W. MARCHANT,

MUS. BAC. OXON., F.R.C.D.

London:

PATEY & WILLIS, 44, Gt MARLBOROUGH ST. W.

*Allegro con Spirito.*

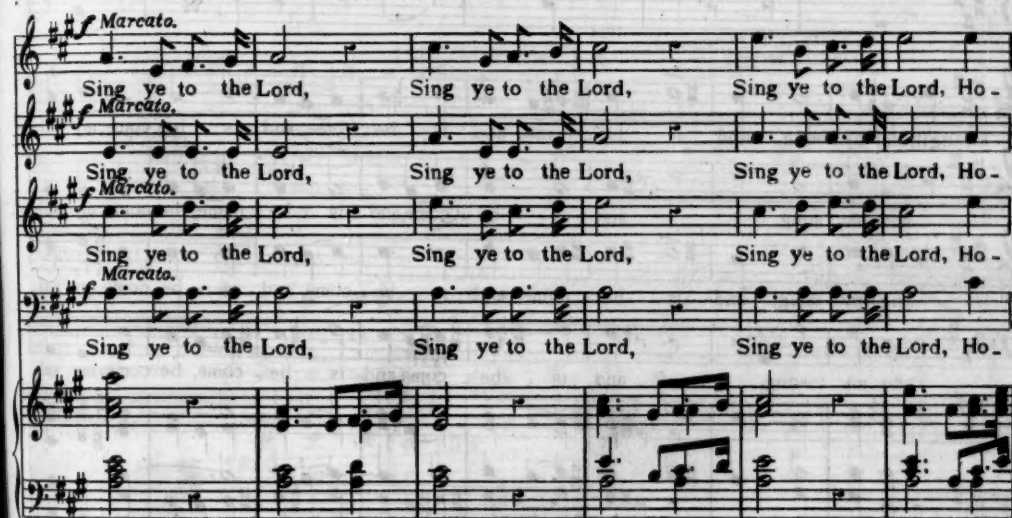
Gt 8 feet coup. to Sw. without reeds and doubles:

*cres.*

ORGAN.



Musical notation for the organ introduction, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked with a forte 'f' dynamic.



Four staves of music for voices and organ. The first three staves are for voices, each marked with 'Marcato.' and 'f'. The lyrics are: 'Sing ye to the Lord, Sing ye to the Lord, Sing ye to the Lord, Ho -'. The fourth staff is for the organ, also marked with 'Marcato.' and 'f'.



Four staves of music for voices and organ. The first three staves are for voices, each marked with 'mf'. The lyrics are: 'san - na in the High - est. The Lord is my strength, my strength and my song, The - san - na in the High - est. The Lord is my strength and my song, - san - na in the High - est. The Lord is my strength and my song, san - na in the High - est. my strength and my song,'. The fourth staff is for the organ, marked with 'mf'.

P. 4 W. 2070.

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Lord is my strength, my strength and my song, The Lord is my strength, my  
The Lord is my strength and my song, is my strength  
The Lord is my strength and my song, is my strength  
my strength and my song, is my strength

strength and my song, and is be - come, and is be - come, and is be - come, my sal.  
and my song, and is be - come, and is be - come, be come, my sal.  
and my song, and is be - come, and is be - come, and is be - come, my sal.  
and my song, and is be - come, and is be - come, be come, my sal.

va - tion, Sing ye to the Lord, Sing ye to the Lord,  
va - tion, Sing, Sing, Sing  
va - tion, Sing ye to the Lord, Sing ye to the Lord,  
va - tion, Sing ye to the Lord, Sing ye to the Lord,



*ff*

Sing ye to the Lord, with ex - ul - ta - tion, with ex - ul - ta - tion, with

Ho - san - na, Ho - san - na,

Sing ye to the Lord, Ho - san - na, Ho - san - na,

Sing ye to the Lord, Ho - san - na, Ho - san - na,

*rall.*

ex - ul - ta - tion, for e - ver and ver - more.

*rall.*

Ho - san - na, for e - ver and ver - more.

*rall.*

Ho - san - na, for e - ver and ver - more.

*rall.*

Ho - san - na, for e - ver and ver - more.

*Andante con espress.*

**SOP SOLO:**

*mf*

Sw. Oboe & 4 feet Flute

Thou op - en - est Thine

Soft 8 & 4 feet without Oboe

hand, and fill - est all things living, all things living with plen - teousness.

*mp*



4 feet flute *mf*  
 Thou fillest all things liv-ing, all things liv-ing with

*mf*  
 plen-teous-ness. *Quartet & Organ.* Thou open-est Thine hand,  
*p* Thou crown-est the year, the year with Thy

*fz*  
 And fill-est all things, all things with plen-teous-ness.  
 good-ness, Thou crown-est the year, the year with Thy goodness *Organ only*

*mp*  
*poco rall.* Thou open-est Thine hand, and fillest  
*a tempo.* *p* *mp*

*cres.* *mf*  
 all things living, all things living, all things living, and fillest  
*cres.* *mf*

*rall.*  
all things liv-ing with plen-teous ness. *a tempo.*  
*rall.* *p*

## ♦ ALL THE BASSES.

*Andante quasi Recit. e declamando.*

*smorzando.* He wat-er-eth the hills, the hills from a-  
*mf*

-bove, the earth is fill'd with the fruit, the fruit of thy works, The

*cres. poco a poco*  
earth is fill'd with the fruit, The fruit of Thy works He bring-eth forth  
*cres.*

*molto rall.*  
grass for the cat-tle, and green herb for the ser-vice of men.  
*molto rall.*

Gr 8 ft coup: to Sw. reeds without doubles

Tempo 1/2 *f*

*cres.*

*f Marcato.*

Sing ye to the Lord, Sing ye to the Lord, Sing ye to the Lord, Ho.

*f Marcato.*

Sing ye to the Lord, Sing ye to the Lord, Sing ye to the Lord, Ho.

*f Marcato.*

Sing ye to the Lord, Sing ye to the Lord, Sing ye to the Lord, Ho.

*f Marcato.*

Sing ye to the Lord, Sing ye to the Lord, Sing ye to the Lord, Ho.

*mf*

san-na in the High-est The Lord is my strength, my strength, and my song, The

san-na in the High-est The Lord is my strength and my song,

- san-na in the High-est The Lord is my strength and my song,

- san-na in the High-est my strength and my song,

*mf*



Lord is my strength, my strength and my song, The Lord is my strength, my  
 The Lord is my strength and my song, is my strength,  
 The Lord is my strength and my song, is my strength,  
 my strength and my song, is my strength,

strength and my song, and is be - come, and is be - come and is be -  
 and my song, and is be - come, and is be - come, be -  
 and my song, and is be - come, and is be - come and is be -  
 and my song, and is be - come, and is be - come, be -

- come my sal va - tion, Sing ye to the Lord, Sing ye to the Lord,  
 - come my sal va - tion, Sing, Sing Sing  
 - come my sal va - tion, Sing ye to the Lord, Sing ye to the Lord,  
 - come my sal va - tion, Sing ye to the Lord, Sing ye to the Lord,

*ff*

Sing ye to the Lord, with ex - ul - ta - tion, with ex - ul - ta - tion, with ex - ul -

Ho - san - na, Ho - san - na, Ho -

Sing ye to the Lord, Ho - san - na, Ho - san - na, Ho -

Sing ye to the Lord, Ho - san - na, Ho - san - na, Ho -

*rall.* *ff*

ta - tion, for e - ver, and e - ver - more. Al - le - lu - ia!

*rall.* *ff*

san - na for e - ver, and e - ver - more. Al - le - lu - ia!

*rall.* *ff*

san - na for e - ver, and e - ver - more. Al - le - lu - ia!

*rall.* *ff*

san - na for e - ver, and e - ver - more. Al - le - lu - ia!

*poco rall.* *molto rall.*

Al - le - lu - ia! A - men.

*poco rall.* *molto rall.*

Al - le - lu - ia! A - men.

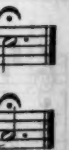
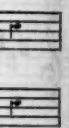
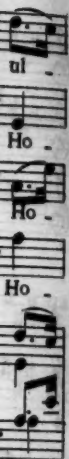
*poco rall.* *molto rall.*

Al - le - lu - ia! A - men.

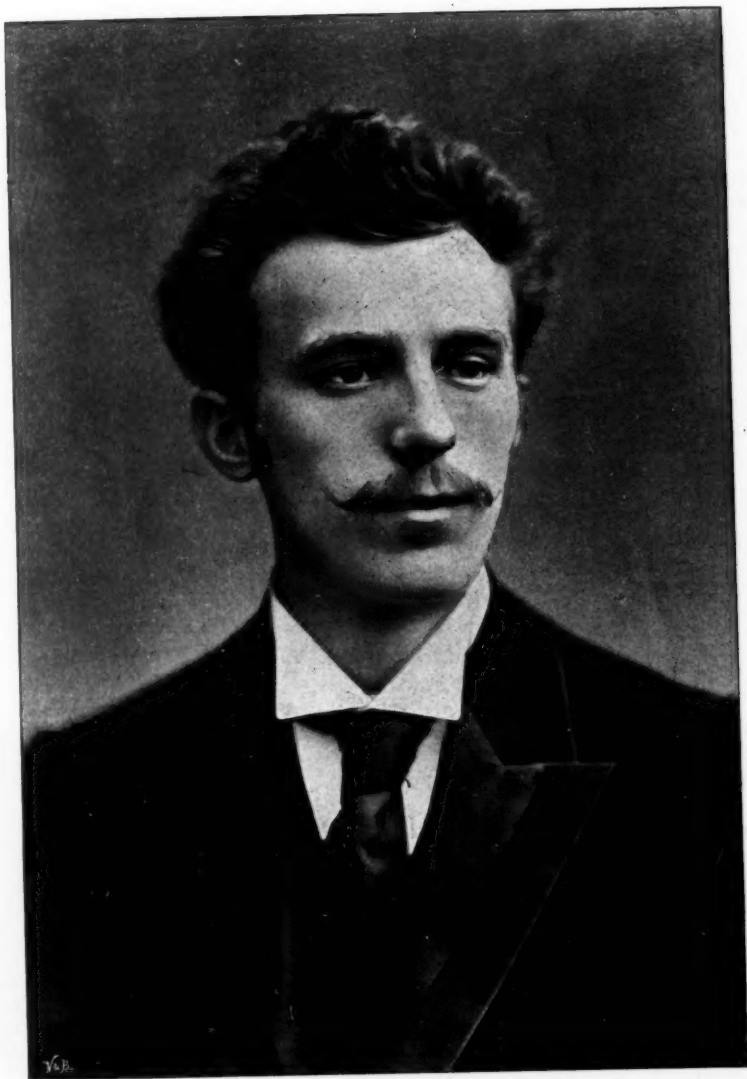
*poco rall.* *molto rall.*

Al - le - lu - ia! A - men.

*ff molto rall.*







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